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Modern American Book Illustration

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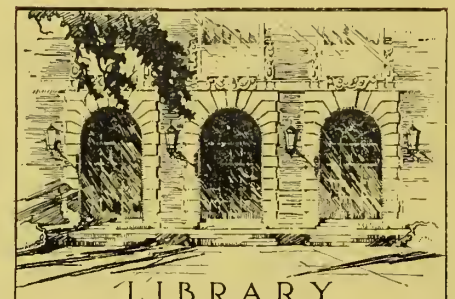

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MODERN AMERICAN BOOK ILLUSTRATION.

by

CLARA F. HOWARD

THESIS FOR THE DEGREE OF BACHELOR OF LIBRARY SCIENCE IN THE STATE LIBRARY SCHOOL

in the

UNIVERSITY OF ILLINOIS

PRESENTED JUNE, 1901.

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3 June 1901

THIS IS TO CERTIFY THAT THE THESIS PREPARED UNDER MY SUPERVISION BY

Clara Elizabeth Howard

ENTITLED Modern American book illustration

IS APPROVED BY ME AS FULFILLING THIS PART OF THE REQUIREMENTS FOR THE DEGREE

OF Bachelor of library science

Katharine L. Sharp

HEAD OF DEPARTMENT OF library science

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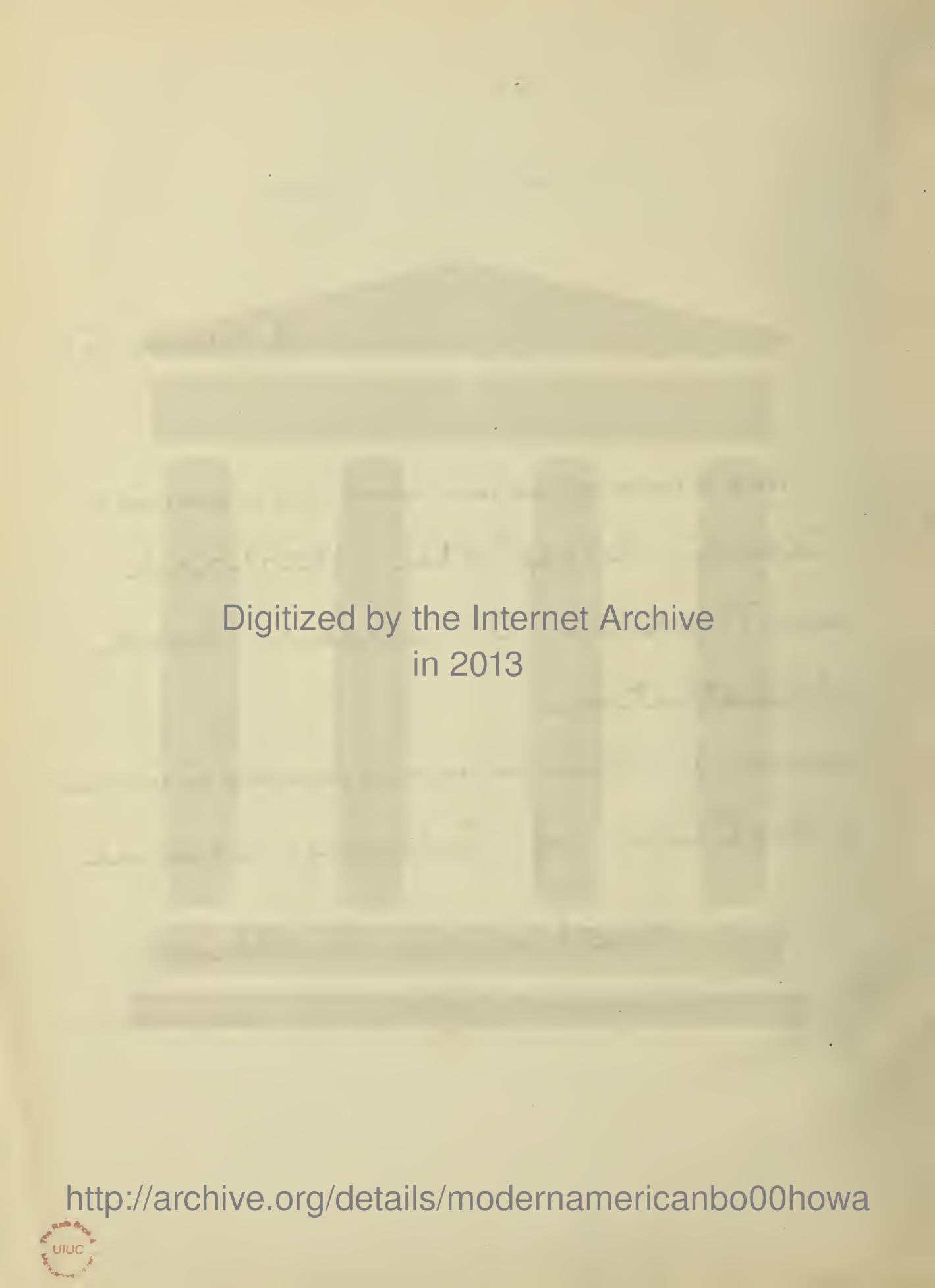
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Within recent years public attention has been drawn to the modern possibilities of illustration. Essays have been written on the subject, lectures have been delivered frequently, and illustrations have come to be looked upon as a matter of course in books and magazines, so that all our important periodicals have been compelled to establish art departments and to add an art editor to their official staff. Illustration has become a specialty, and trained illustrators now take their rank with the professional men of all other branches of work.

In the early days of illustration art was in fetters. There were but few men who filled the demand of the publishers. A manuscript was sent to an artist and he was asked to make a picture illustrating some line or passage. He was allowed no latitude in the matter, and was not expected to exercise his own judgment in any way. Meanwhile, however, other artists were growing up, and not content with American training, went abroad to take advantage of the Julian and Collarassi schools, the Beaux Arts in Paris and the schools of Munich and Antwerp as well.

On their return to America art was revived and publishers found out gradually that there were better artists than those whom they had previously employed. The art of illustration changed and now for the first time artists were allowed leaway in choosing the parts of the manuscript which they cared to illustrate. The entire method had changed, and by the invention of new processes for reproduction, the real touch and individual charac-

terization of the artist could be accurately portrayed.

The field of illustration is one necessitating the classification of artists in groups according to their manner and type of illustration. The expression of an artist's individuality in drawing is as distinct and characteristic as the style of an author. One learns to know instantly the distinguishing features of a picture without looking at the signature.

THE ACADEMIC WORKERS.

One of the most encouraging forms of American illustration to-day is the academic tendency. It is interesting to see how certain men, who represent the same school, work out the same idea but with varying results. The work of each one is stamped with an individuality which cannot be mistaken. Of this class the most representative men are Louis Loeb, Albert Sterner, Walter Clark, and Howard Chandler Christy.

Mr Louis Loeb has had an academic and severe training. He began his work in a lithographing establishment in his native city of Cleveland. While here he organized a night class and had for an instructor one who had studied in Paris. In a few years he went to New York, became a member of a lithographic firm there and entered the Art Student's League. Shortly after this he went to Paris and studied under Gérôme, whose influence can be traced in his work. When Mr Loeb is given anything to illustrate he familiarizes himself with the place, visits it if possible, and learns the prevailing characteristics of the people. He is especially fond of dramatic situations and prefers to illustrate stories. As a painter Mr Loeb has won a great deal of fame,

having taken first prize at the Beaux Arts in Paris. He has also exhibited some pictures in this country.

Mr Albert Sterner was born in London of American parents, and is generally considered as an American, because most of his work has been done in this country. His parents were opposed to having him devote himself entirely to art, but his decided artistic genius soon made a way for itself. Like Mr Loeb, he began with lithographic work, did some work in iron, and wood, and finally turned all his attention to painting and illustrating. He entered the Académie Julian at Paris and came under the direct influence of Boulanger and Lefebre.

Mr. Sterner contends that one must be an artist to be a good illustrator, and reminds us of the fact that nearly all of the great artists have incidentally done illustrating. It is interesting to know just how he goes about his work. Someone has said that he first reads the manuscript he is to illustrate in order to get a general impression of it. He then re-reads it and makes notes. His first drawing is but a mere outline. He afterwards works it over, but carefully avoids all unnecessary lines.

Mr Walter Appleton Clark's first appearance as an illustrator was made only a few years ago. While he was still a student of the Art Student's League an opportunity was given him to illustrate Kipling's engine story, " 007." The result was so successful that he was immediately called upon to do some work for Scribner. His home is in Worcester, Mass. For some time he attended school at the Art Student's League, and now he has

classes there, one class at Cooper Union, and one at the Academy of Fine Arts in Philadelphia. Mr Clark is very particular about his models. * "He walks the streets, haunts the docks, the parks, anywhere for the corporeal embodiment of his conceptions."

Of the academic workers perhaps Howard Chandler Christy is the best known. His training has consisted chiefly of technical expression, and as a result he is very fond technique. His first work was accepted by the Century Company, and later Scribner's magazine recognized his talents and commissioned him to make some Cuban War sketches. He visited the scene of action with Richard Harding Davis, who was to furnish the text. The types which he produced undoubtedly established his reputation. He prefers the soldier type of manhood, and is a great admirer of the physical, robust, athletic man.

"He seldom uses professional models, preferring people more natural in their attitudes than the accustomed sitter with his conscious poses. This is especially true of his women." He delights in drawing the well-bred, aristocratic woman, and it is in this type especially that we notice the refinement which marks his work.

* Book Buyer, Feb., 1900. 12:554.
# Book Buyer, Oct., 1899. 19:167.

THE DECORATIVE WORKERS.

As illustration has developed from time to time we find that there is often a combination of painter and illustrator embodied in one man. This is evident in the work of Maxfield Parrish. He is a Quaker by birth and has inherited the artistic tendency. In his childhood he attempted in his drawings to characterize the mysterious personages of the nursery rhymes. His school days were spent at Haverford college, and after graduating there he went to the Pennsylvania Academy of Fine Arts. He also attended Drexel Institute, where he worked under Howard Pyle. Mr Parrish has made some very original and attractive posters, but the one we are most familiar with is the little boy with a large bowl of oatmeal. His drawings for Mother Goose in Prose illustrate his sense of humor and his faculty of dealing seriously with his subjects.

In this same class we must include Mr George Wright. His career as an artist was begun by designing for jewelers. This later led to the making of designs for lithographic purposes, and both were mere stepping stones to his higher art. He also, was trained at the Academy of Fine Arts in Philadelphia, his native city. His first noted drawings were accepted by the Century Co., whose art editor was very much taken with the work and saw in it a chance for a brilliant future. He immediately fitted up a studio in New York City, where other commissions besides those of the Century Co. began to pour in. They consisted chiefly of designs for periodicals but included also some cover designs. Mr Wright does not think that painting and illustrating go hand in

hand, and maintains the idea that the same technique can not be employed in both. He is considered by most art critics a master of both arts. Mr Wright says himself he likes to paint nature and to draw women, and both methods are frequently used in books.

Mr Harrison Fisher, like a great many of our artists to-day, manifested an artistic inclination when he was a child of six. At sixteen years of age he began his professional career by drawing for a San Francisco newspaper. For a number of years he held this position but was finally transferred to a New York paper under the same ownership. While serving in this connection he had some little time to devote to himself, and drew several comic pictures which were accepted by Puck, and ultimately gave him a position on the staff. He was also connected with the Saturday Evening Post for a time, and has recently spent several months abroad in search of material for McClure's Magazine.

The last man of this group is Mr Henry Hutt. He is a Westerner by birth, and spent the first part of his professional life in designing for lithographic work. His training was also western, he having studied at the Art Institute of Chicago. The first important illustrating was done for a serial in the Saturday Evening Post, and since then he has frequently done work for Harper's Magazine, McClure's Magazine and Life, to which he is a staff contributor. He is especially interested in the society girl and draws her in such a way that she seems unconscious of self. His models are persons in whom he is especially interested.

THE STORY TELLERS.

One of our younger artists, whose fame is as yet not very

wideaspread is Eric Pape. San Francisco is his native city and it is here that he first took up a course in the School of Design. When only twenty years of age he entered the Académie Julian at Paris. Shortly afterwards he passed a competitive examination and was admitted to the Ecole des Beaux Arts, and immediately came into contact with Boulanger, Lefebre, Constant, Doucet, Gérome, and Laurens. His first picture was exhibited at the Champs de Mars, where several others appeared from time to time.

His first illustrative work was done for the Century Co. while he was still in Paris. His most important commission was for Houghton, Mifflin & Co. in their edition of Lew Wallace's The Fair God. In order to get together the necessary material Mr Pape went to Mexico to learn about the land and the traditions of the country. He has made a study of ancient people and is well qualified to do that kind of work.

Mr Pape has for some years conducted the Eric Pape School of Art in Boston with his wife, formerly Miss Alice Monroe, as his assistant. His work is looked upon with great favor both in this country and in France.

Mr Lucius Hitchcock is another representative of the Art Student's League of New York, which is often the first school that our artists attend. He also studied at Paris in the Academie Julian and received private instruction from Jules Lefebre. He is deeply interested in human beings and at one time was offered the life classes in the Buffalo Art Student's League. He was originally a painter but of late years he has devoted his time to illustrating. He is especially interested in ~~in~~ Harpers' publications and represented that firm at the Paris Exposition.

Mr Benjamin West Clinedinst, although a painter, has won considerable fame as an illustrator. He did not take up the study of art from love of it, but not being able to go into the army on account of physical disability he devoted himself entirely to this work. He has illustrated mostly for Thomas Nelson Page, Bret Harte, Mark Twain, and Harriet Beecher Stowe. The Century Co. and Houghton Miflin & Co. have given him the commission of illustrating some of their special editions. Mr Clinedinst greatly appreciates color, and combines his talent for painting with that of illustrating, so that as a result we get an illustration which conveys a great deal of feeling and character.

THE TYPISTS.

In the early days of illustration American artists imitated the English pen drawing. In fact the principal American illustrators to-day owe much to the continental artists, for it is only recently that the American tendency in art has been recognized. It is really the typists who have brought this change about; they have paid less attention to the work of foreign artists, and have built up a distinctive art and type of their own.

Of this class Mr Henry McCarter is one of the most prominent His art study was begun at the Philadelphia Academy of Fine Arts. He studied in Paris for some time but since his return he has confined himself to his own methods. He is especially fond of the pictorial interpretation of poetry, and some of his best work along this line was for the poems of Paul Verlaine. His drawings are widely circulated and appear mostly in Scribner's Magazine.

Mr McCarter is known also as a mural painter and has done a great deal along this line.

Mr Fred C. Yohn is identified with the soldier type of picture. After leaving his home in Indianapolis he went to New York, the Mecca of all illustrators. His work was immediately recognized and he was asked to furnish the pictures for the frontier sketches of Theodore Roosevelt. This lead up to the commission received a little later to illustrate Lodge's Story of the American Revolution. To prepare for this work he visited Chickamauga Park, where a great many of our soldiers were stationed. Mr Yohn also illustrated the life of Cromwell, which has recently been published by Scribner's Sons. He spent almost a year in England working on this commission and the results have been very successful.

According to Mr Henry McCarter, the first illustrator from the American standpoint is Mr W. J. Glackens. His work has appeared for over a year in Scribner's Magazine, and it is especially noted for its originality. Mr Glackens was born in Philadelphia and first studied at the Academy of Fine Arts there. He was not much in sympathy with art schools, however, so decided to go abroad to visit the galleries of Europe. He became more disgusted than ever and finally decided that the art schools of Paris were worse than ours. Having returned to this country he began illustrating for the New York Herald, but gave that up when he was sent to Cuba during our war with Spain to do some work for McClure's Magazine. His work as a whole is not very well liked, but serves as an example of originality and radicalism in art.

Mr Everett Shinn may also be considered as a representative of the same class as Mr Glackens. His home was in New Jersey but

he studied at the Academy of Fine Arts of Philadelphia. He began his career with newspaper illustrating in that city, then went to New York and worked on the newspapers there. His work has been accepted by the Critic and by Scribner's Magazine. During last year he was engaged by Boussod, Valadon & Co. to go to Paris to draw pictures of the street scenes and typical life of Paris for their trade.

Mr George Luks stands for this same radical and independent tendency in art. He has always disclaimed art schools, and has had so little technical training that its influence has not been felt. He is especially fond of light and shade, and aims to have this effect in all his drawings. City types are his prevailing studies, yet he devotes quite a little of his time to the East side children.

HUMOROUS ARTISTS.

This group perhaps is more widely known than any other on account of its very nature. There is no one who is not familiar with the work of its most representative men, Peter Newell and E. W. Kemble.

Although our interest in Peter Newell is aroused by his pictures themselves, it receives an added impetus when we discover that he belongs to our own state. When still young he began to draw, and gradually submitted his work to the current publications. He attended the Art Student's League, but did not take kindly to an academic training, so left there after a short stay of three months. His method of illustrating is original to a certain extent, but is not radical in the same sense as the work of some of the typists. He has been a personal friend of John Kendrick Bangs and has done a

quantity of work for him. His drawings are found in The House-boat on the Styx, Pursuit of the House-boat, and others. Most of his work is done for Harper's publications. One type of illustrating is shown in his interpretation of childhood in the Whilomville Stories, which came out in serial form in Harper's Magazine.

Mr E. W. Kemble, whose work is known by the name of "Kemble's Coons," began illustrating for the New York Daily Graphic when quite young. He spent some time at the Art Student's league and while there the Century Co. accepted several of his drawings. Mr Kemble went South at one time to make a special study of the negro type in its characteristic surroundings. He has studied the negro in every possible light, and is as well acquainted with the southern type as he is with the northern. It is said, however, that in drawing his first sketches he uses white models, and afterwards compares his work with the sketches he made in the South. Some of his best sketches may be found in Pudd'n Head Wilson and Knickerbocker's History of New York. About a year ago he published a sketch book under the title of " Kemble's Coons."

Mr Arthur B. Frost has been considered by many a pioneer in humorous work. Of his private life very little is known. He started out in an engraver's office and later took up lithographic work for a living. He has had no special training in art, having studied only during the evenings at the Philadelphia Academy of Fine Arts. Mr Frost has a deep insight into the American type of face and figure, and is very sympathetic toward his characters. He has the delightful faculty of making even the commonplace things interesting, and is not satisfied with any of his work unless it is absolutely correct.

There are some artists who are more widely known than those who have just been mentioned under the different headings. These artists may properly be classified under one or more of the various headings, but in order to keep them together they may rightly be called the workers in black and white.

WORKERS IN BLACK AND WHITE.

Of this class perhaps the most prominent is Charles Dana Gibson. Unlike most of our artists he began his work in art entirely in ignorance of the teachings of the European schools. He was born at Roxbury, Mass, a small town near Boston, but went to New York when still a child, so he may be considered as a New Yorker His first work was done entirely by himself and is noted for being free from all European influence. After working some years by himself he decided to go to Paris in order to take advantage of Parisian training in the Académie Julian. He spent two or three year in Paris at that time, then came back to America, but has made several other trips abroad since then. His studio is in New York, and it is here that most of his work is done. One of our writers on American art says, * "As a chronicler of well-bred American life Mr. Gibson stands easily first." To quote again from the same writer, * "No one is so sure as Mr Gibson to make his young women look like ladies, and his young men like manly gentlemen: and he has caught and fixed the true air and spirit of the "American Girl." He is especially strong in composing a group and in getting the variety that is necessary for such a picture.

* Smith, F. H., American Illustrators. 1892 P. 34.

Mr A. B. Wenzell, who according to some art critics, ranks next to Gibson, was born in Detroit in 1864. Much of his early life was spent in Munich, where he studied in the Academy under Prof. Loefftz. In 1885 he came back to America but very shortly afterwards returned to Paris and studied under Lefebre and Boulanger. Mr Wenzell has made his reputation through his type of the American Girl. This type is as distinct as Gibson's girl, and his sketches of the different society gatherings are real in conception and charming in execution.

Mr William T. Smedley stands at the forefront of the modern school in which the American Girl of to-day is an important element. He first went into an engraver's office in Philadelphia. While here he became infatuated with the work and determined to study art. The outlook for him at first was rather gloomy. He studied art at New York, but received few commissions for the first years. Finally, however, he received a commission from a New York publishing house. For this work he was compelled to go to New Zealand and Australia. On his way back he stopped at Paris and there began again to study art under Jean Paul Laurens. He is one of our younger artists, who devotes part of his time to water-color work. His pictures of New England life have won for him a reputation which is widespread. His groups are effective and in every way are true to life.

Mr Frederick Remington shows us stirring pictures of the Western plains full of life and vigor. Indians, scouts, miners, ranchmen and cavalrymen are his chief types, but the representation of horses in action is his specialty. In other words one may say he has done for the cowboy what Kemble has done for the negro. He was born in New York, and is the son of a newspaper man. He first

attended the Yale School of Art, but the academic training did not suit him, so he left the school and went to Montana, where he became a cowboy. A little later he moved into Kansas and started a mule ranch. He was gradually forced to use art as a means for earning his bread. Harper Bros. accepted some of his work at that time, and he has since been given several commissions which have called him into his own field. It has been stated somewhere that Eastern people have formed their conceptions of Far-Western life from Mr Remington's drawings.

ARTISTS AS AUTHORS.

There are very few authors who illustrate their own books or the works of others, for this class is much smaller than one might imagine at once. Mr Howard Pyle stands first in this group both in age and in the number of books he has illustrated. He has confined himself to the special study of colonial customs and architecture, so that his work may be considered as a pictorial record of the most important American history. He will be remembered especially for his "Otto of the Silver Hand," and " Robin Hood," in which there are the good qualities of permanence and accuracy.

Ernest Seton Thompson has become widely known through his book, " Wild Animals I Have Known." From the start he has paid special attention to the study of animals and birds, and has given to the public many books with valuable illustrations. He was engaged by the Century Co. to furnish the illustrations for the animals and birds included in their dictionary. It is said he made over one thousand drawings for it. Soon after 1890 he went to London and obtained a scholarship which paid his tuition for seven

years at the Royal Academy of London. He went to Paris, however, before the time was finished and studied under Henry Mosler. Mr Thompson's chief work is the "Art Anatomy of Animals with both text and plates by the author. Scientists regard this book as the finest work of its kind, and do not put it second even to Audubon.

Mr Rufus Zogbaum is a native of South Carolina, but has spent most of his time in Paris under the instruction of Bonnat. He has made a special study of life at the western army posts and on the decks of American men-of-war. " All Hands," the series of pictures in the U. S. Navy is but one of the many of Mr. Zogbaum's attractive works. It is instructive and entertaining and contains no text except an introduction on the modern battle-ship and the American naval question in general. He has had admirable opportunities for his line of work, and has devoted a great deal of time and study to the character of soldiers, and has been present at several battles where he saw the soldier as he really is.

WOMEN AS ILLUSTRATORS.

This class of illustrators is comparatively large, so only the four most representative women have been included in it.

The leader of all the women who have taken up art as a profession is Alice Barber Stephens. Like the illustrators of the opposite sex she began to develope her talent for art by engraving on wood for Scribner's Magazine. She is a native of New Jersey but claims Philadelphia as her home, because she has resided there since her early childhood. Here she attended the Academy of Fine Arts for awhile and later went to Paris and studied in the Academie Julian under Carlo Rossi. After her return to this

country she was given several commissions for Harper Bros., and worked especially for Harper's Young People. As her art developed she was given special editions to illustrate. She has also done a great deal of work for the Ladies' Home Journal. The chief beauty in her work is the accuracy. The engravers say that her work is very easy to reproduce.

Mary Hallock Foote ranks very near Alice Barber Stephens in her work. In fact she has been called the Dean of women illustrators. Of recent years Mrs Foote has been known more as a writer than as an artist, but her writing is simply another form of her art.

Her parents are of English Quaker stock, but have freed themselves from the restraint which was so characteristic of that class of people. She was educated at a private school and later attended Poughkeepsie Female Collegiate Academy. It was here that she first received any instruction in art. Shortly afterwards she attended the Cooper Institute of Design for Women. For her first published work she is indebted to the Century Co.. Among the first drawings that she submitted were some Mexican sketches. She was strongly urged to write some text for them and so from that time on she turned her attention to writing, and now art is her secondary consideration. She is especially fond of western types, and as she lives in that part of the country she has excellent opportunities for working them up.

The other two representatives of this class are much younger and not so well known as the two mentioned above.

Fanny Young Cory has but recently come to the front. During the last few years, however, she has met with such success that a

brilliant future is in store for her. She was born in Illinois, but when still quite young she went to New York, " to do things," as she puts it. Here she attended the Metropolitan School, working chiefly from the antique studies, but later attended the life class at the Art Students' League. She started out on her career as an artist by submitting some sketches to St. Nicholas, and since then she has made several cover designs for that periodical, and is still a frequent contributor to it. Life and Saturday Evening Post have also accepted some of her work. She says herself that she prefers humorous interpretation of character, but art critics think she shows a strong tendency toward the decorative. She has a brother who is a well known newspaper caracaturist.

Elizabeth Shippen Green is noted especially for her interpretations of characters in ancient costumes. She is a native of Philadelphia and has studied at the Academy of Fine Arts. While here she was compelled to put her talent to practical use and as a means of making money she illustrated catalogs for large department stores. She afterwards attended night classes at the Academy and still later she entered Howard Pyle's night class at Drexel Institute. Within recent years she has been a constant contributor to the Ladies' Home Journal, The Saturday Evening Post, Woman's Home Companion, and St. Nicholas, besides one or two minor magazines.

It has been impossible to include in a thesis all of our American illustrators, so only those who are especially well known and who serve as types of the different classes have been given. All artists mentioned are known both as book illustrators and illustrators for magazines. The younger artists have done

very little as yet in the way of book illustration in the strict sense of the word, but have been confined principally to the short story which appears in magazine form first and sometimes never reaches the stage of being bound separately. American magazines lead the world both in abundance and character of their illustration. The strife among publishers for the best work speaks well for the future of illustrative art. Only the best is wanted in these days of advancement and improvement, and this struggle for supremacy among artists has not only established a native art in America, but has raised the standard of American illustration above that of any other country.

In order to make this thesis as authoritative as possible letters were sent out to all artists included in this thesis whose addresses could be obtained, sending them a list of the books they had illustrated, and asking them to add any others, or make any corrections to those already given. The artists responded very promptly and cordially with ten exceptions, so that the following list is almost complete. The artists are arranged alphabetically, and no attention has been paid to the class in which they were given.

Christy, Howard Chandler

Davis. (The) Lion and the Unicorn.
Ford. Wanted: A Matchmaker.
Hope. More Dolly Dialogues.
Page. Old Gentleman of the Black Stock.

Clark, Walter Appleton

Letter received no answer.
Eliott. Squire Kayley's Conclusion.
Kipling. "007."
List not revised.

Clinedinst, Benjamin West

Clemens.	Roughing It.
Hawthorne.	Blithdale Romance.
Page.	Red Rock.
Stowe.	Dred.
	Uncle Tom's Cabin.
Wescott.	David Harum.

Cory, Fanny Young

Her work has been confined to magazine stories alone.

Fisher, Harrison

Letter received no answer.

Foote, Mary Halleck

Letter received no answer.

Frost, Arthur B.

Adeler.	Elbow Room.
	Out of the Hurly Burly.
Boyle.	Devil Tales.
Bunner.	Rhyme and Reason.
Carroll.	Rhyme and Reason.
Dickens.	Sketches by Boz.
French.	Expiation.
Frost.	Bull Calf.
	Stuff and Nonsense.
Harris.	Uncle Remus and His Friends.
	Uncle Remus; His Ways and Sayings.
Stockton.	Associate Hermits.
	Pomona's Travels.
	Rudder Grange.
	Squirrel Inn.
Sutphen.	Golpher's Alphabet.

Gibson, Charles Dana

Davis.	King's Jackal.
	Princess Aline.
	Soldiers of Fortune.
Gibson.	Americans.
	Cartoons and Sketches.
	Drawings.
	Education of Mr. Pipp.
	London as seen by Gibson.
	Pictures of People.

Goodloe. College Girls.
Hawkins. Prisoner of Zenda.
Rupert of Hentzau.

Glackens, W. J.

Letter received no reply.

Green, Elizabeth Shippen

Skinner. Flowers in the Pave.
Sutherland. Miss Carmichael's Conscience.

Hitchcock, Lucius

Howells. (The) Pursuit of the Plano.
Janver. (A) Sea Upcast.

List not revised.

Hutt, Henry

Letter received no reply.

Kemble, F. W.,

Letter received no reply.

Clemens. Huckleberry Finn.
Pudd'n Head Wilson.
Harris. Daddy Jake.
Irving. Knickerbocker's History of New York.

List not revised.

Loeb, Louis

Barr. Prisoners of Conscience.
Clemens. Pudd'n Head Wilson.
Crawford. Via Crucis.
Fox. Cumberland Mountain Stories.
Zangwill. Mantle of Elijah.

Luks, George,

Letter received no answer.

Mc Carter,

Letter received no answer.
Verlaine. Poems.

Newell, Peter

Bangs.	Enchanted Typewriter.
	House-boat of the Styx.
	Pursuit of the House-boat.
Carryl.	Fables for the Frivolous.
Crane.	Whilomville Stories.
Davis.	Great Stone of Sardis.
Newell.	Pictures and Rhymes.
	Topsys and Turvys..

Pape, Eric

	Autobiography of Salvini.
Groesbeck.	(The) Incas.
Harraden.	Hilda Strafford.
Harte.	Mission Dolores.
	Snow-bound at Eagles.
Hawthorne.	Scarlet Letter.
Sage.	Robert Tournay.
Walker.	Life of Mohammed.
Wallace.	(The) Fair God.

Parrish, Maxfield

Baum.	Mother Goose in Prose.
Grahame.	Dream Days.
	Golden Age.
Irving.	Knickerbocker's History of New York.

Pyle, Howard

This list is limited to the books Mr Pyle both wrote and illustrated.

(The) Garden Behind the Moon.
Jack Ballister's Fortunes.
Men of Iron.
(A) Modern Aladdin.
Otto of the Silver Hand.
Pepper and Salt.
(The) Price of Blood.
Robin Hood.
Rose of Paradise.
Twilight Land.
Wonder Clock.

Remington, Frederick

Davis.	Cuba in War Time.
	(The) West From a Car Window.
Lewis.	Wolfville.
Longfellow.	Hiawatha.

Parkman.	Cregon Trail.
Remington.	Crooked Trails.
	Drawings.
	Pony Tracks.
	Rides of Many Lands.
	Sundown Le Flare.
Roosevelt.	Ranch Life and the Hunting Trail.
Wister.	Lin Mc Lain.

Shinn, Everett

Letter received no reply.

Smedley, William T.,

Howells.	Their Silver Wedding Journey.
Matthews.	Vignettes of Manhattan.
Warner.	(The) Golden House.

Stephens, Alice Barber

Craik.	John Halifax, Gentleman.
Doyle.	Stark Monroe Letters.
Eliot.	Middlemarch.
Goldsmith.	Vicar of Wakefield.
Hawthorne.	Marble Faun.
Jameson.	Story of Babette.
Longfellow.	Hiawatha.
Mitchell.	Dream Life .
Slosson.	Fishin' Jimmy.
Stowe.	My Wife and I.
	We and Our Neighbors.
Tennyson.	Idylls of the King.
Wilkens.	Neighborhood Types.

Sterner, Albert E.,

Allen.	Kentucky Cardinal.
Curtis.	Prue and I.
Poe.	Works.
Ward.	Eleanor.

Thompson, Frnest Seton

Century Co.	Drawings for Dictionary.
Chapman.	Bird Life.
Thompson.	Art Anatomy of Animals.
	Biography of a Grizzly.
	Trail of the Sand Hill Stag.
	Wild Animals I have known.
Wright.	Four-footed Americans.

Wenzell, Albert B.,

Letter received no answer.

Magruder. Beautiful Alien.
(The) Violet.

Wenzell. Drawings.
In Vanity Fair.
Passing Show.

List not revised.

Wright, George

Letter received no reply.

Yohn, Fred C.,

Barnes. For King or Country.
Lodge. Story of the Revolution.
Roosevelt. Oliver Cromwell.
Seawell. (A) Virginia Cavalier.
Thompson, Maurice, Alice of Old Vincennes.

Zogbaum, Rufus Childs

Barnes, Yankee Ships and Yankee Sailors.
Cooper. Afloat and Ashore.
Jack Tier.
Miles Wallingford.
(The) Spy.
Two Admirals.
Water Witch.
Wing and Wing.
King. Cadet Days.
Marryat. Midshipman Easy.
Mitchell, S W, War Time Wooing.
Parkman. Astoria.
Zogbaum. All Hands.
Thrilling days in Army Life.

QUESTIONS.

1. Into what groups may American illustrators be divided.
2. Name two representatives of each group.
3. Give the characteristics of each representative.
4. Mention two women illustrators and give the characteristics of each.
5. What school of art did the majority of the artists first attend?

B I B L I O G R A P H Y.

AMERICAN ILLUSTRATION AS A WHOLE.

Coffin, W. A., American illustration of to-day. (see Scribner's Mag., Jan., 1892, 11:106-117) Treats of the subject under two distinct groups; the symbolic and pictorial interpretations.

Crane, Walter, Decorative illustration. 1896. A concise history of the decorative side of illustration from its origin to the present period.

Edwards, G. W., Illustration of books. (see Outlook, Dec., 1897, 57:817-22) A somewhat historical account showing the changes and development in methods and style.

Hoeber, Arthur, (A) century of American illustration. (see Bookman, Nov., 1898 - Feb., 1899, 8:213-219; 317-324; 428-439; 540-548) A good treatment of the subject from the historical standpoint.

Paulding, P. R., Illustrators and illustrating. (see Book Buyer, May, 1895, 13:151-163) Good general article treating of a great number of artists as a whole, but none in particular.

Pennell, Joseph, Illustration of Books. 1896. An interesting account of illustration as a profession, dealing only with the technical side.

Modern illustration. 1895. Treats of the subject of illustration from the beginning in the various countries in comparison to one another.

Pollard, Percival — Varied conceptions by various artists of this great central idea of our civilization. (see Book Buyer, June 1897. 14:474-78)
Deals especially with the various conceptions of the artists in regard to the American woman.

Smith, F. H., — American Illustrators. 1892.
An account of some of our representative artists with reproductions of their work.

INDIVIDUAL AMERICAN ILLUSTRATORS.

Armstrong, Regina — Albert Sterner. (see Bookman, Feb., 1900, 10:551-4)
A short account of his life and work.

Howard Chandler Christy. (see Book Buyer, Oct., 1900. 19:166-70.)
A critical study of his methods and chief characteristics.

Representative women illustrators. (see Critic ns. May-June, 1900, 36:417-529: 37:43-141)
A detailed account of the work women are doing in this line to-day from a critical and artistic standpoint.

Benner, H. C., — A. B. Frost. (See Harper's Mag., Oct., 1892, 85: 699-706)
An interesting article written by one who has been a personal friend of Frost and who knows all his aims and methods.

Carrington, J. B., — Work of Maxfield Parrish. (see Book Buyer, Apr., 1898. 16: 220-4)
A short account of his life and work.

Chambers, R. W., — Henry McCarter. (see Book Buyer, Oct., 1897, 15: 232-37)
A critical and somewhat detailed account of Mr Carter's life and work.

Clark, Walter Appleton,
(see Book Buyer, Mar. 1898, 16: 109)
A critical account of his style of work.

Davis, C. B.,
Mr Charles Dana Gibson and his art. (see Critic, Jan., 1899. ns. 34: 48-55)
A detailed article on Mr Gibson's training and development as an artist, with a criticism of his work.

H., P. G. Jr.,
Charles Dana Gibson. (see Book Buyer, Nov., 1894, 11: 487-89)
A short account of his life with some criticism on his work.

Frederick Remington. (see Book Buyer, Oct., 1894. 11: 437-40)
Deals of Mr Remington especially with his relation to the west and his type of drawing.

Rufus Zogbaum. (see Book Buyer, Apr., 1895 12: 132-35)
A short account of his art.

William T. Smedley. (see Book Buyer, Mar. 1894, 11: 74-78)
A short sketch of his training as an artist with a critical study of his work.

Hawkins, A. H.,
Mr C. D. Gibson on love and life. (see Mc Clure's, Aug., 1897, 9: 869-75)
An interesting detailed account of Gibson's methods and work, with some comment on his models and types.

Lee, Albert,
Peter Newell. (see Book Buyer, July, 1896 13: 348-50)
A short but thoroughly entertaining account of the artist's life, work, and studio.

Loeb, Louis,
(see Book Buyer, Mar., 1898, 16: 108)
A critical study of his life and work.

McVicar, Landon,
Howard Pyle's quality as an illustrator. (see Cur. Lit., July 1897. 22: 42)
An artistic but somewhat technical account of Mr Pyle's Art.

Patten, William, Henry Hutt. (see Bookman, Mar., 1900, 22: 23-27)
A critical account of his life and work.

Pemberton, J. W., A. B. Wenzell. (see Illus. Amer., Nov., 1898. 24: 410-11)
A critical sketch of Wenzell's art and type of illustration.

Artist Shinn. (see Illus. Amer., July, 1898. 24: 53-4)
A short concise account of the artist's life and work.

Pyle, Howard, An old friend with a new face. (see Book Buyer, Dec., 1897, 15: 443-446)
An article dealing chiefly with the style and technique of artists.

Singleton, Esther, Alice Barber Stephens. (see Book Buyer, Aug., 1895, 12: 392-94)
The life and art of a representative of one of our American women illustrators.

Wenzell, Albert B., (see Book Buyer, Nov., 1896. 13: 636-39)
A critical account of Wenzell's life and work, treating especially of his type of the American Girl.

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